

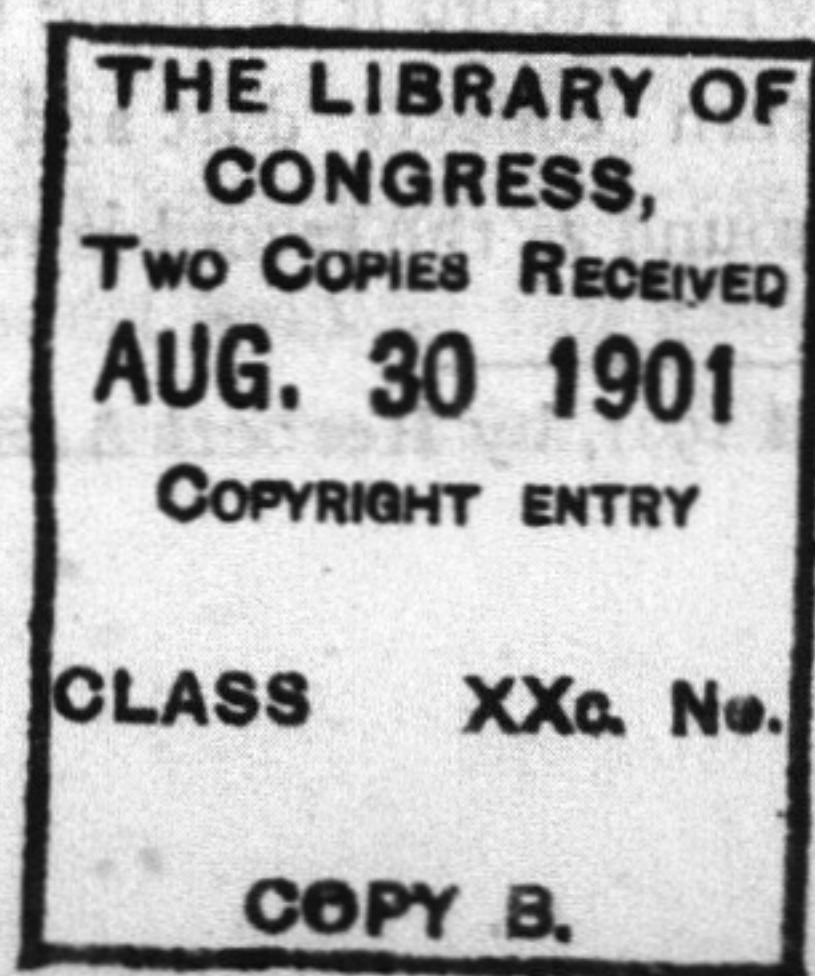
The PHONO GRAM

SEVENTEENTH NUMBER

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POINTS PERTAINING TO THE USE AND CARE
OF THE EDISON PHONOGRAPH.

(Commenced in December number.)

By C. W. NOYES.

CHAPTER VI. Continued—*About Records.*

Claims are made that the hard rubber record is not cut or worn to any extent by this point; but that instead, the point itself is worn by coming in contact with the record. This is true to a certain extent. The point is dulled; but the record is also cut. Don't you know that an axe held to a grind stone, will cut the grinds tone even although at the same time the grind stone is sharpening the axe?

For these reasons and many others the wax cylinder or record was adopted by Mr. Edison and it has proved to be *the best* for wearing qualities and smoothness. Records should always be handled from the inside, that is the fingers should grip the inside of the record and never be allowed to come in contact with the record surface.

Some persons imagine if a record is touched by the finger on the record surface it ruins it. This is not true for it might be touched many times without doing any apparent damage but on the other hand it might damage it greatly.

Your hand contains moisture and grease and both of these are enemies to be watched. If your finger comes in contact with record it is liable to leave a grease spot and this in turn collects dust and dirt which will make a scratchy sound as the record is reproduced.

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A record which has been cracked should be discarded as it cannot be repaired, and there is danger of breaking the reproducing point by playing a cracked record.

Never blow on a record to clean it of dust. This is done a great deal even by the experienced and is a very bad habit as when you blow on a record your breath leaves moisture on its surface which does damage by collecting dust with the aforesaid results.

The next chapter of this article will take up the question of Making Records and the author hopes to give some pointers on this interesting feature of the Phonograph which will enable the amateur to make records at home which may be compared favorably with the ones now on sale.

CHAPTER VII.—*Record Making.*

It is sometimes a source of great disappointment to the owner of a Phonograph, when, after a series of experiments, he finds that the art of making records contains many points with which he is not conversant; and he probably comes to the conclusion that some secret process is used in making the factory product for commercial purposes.

This is not fact; for it is as much a matter of experiment with the factory experts as it is with the beginner, the only difference being that the factory has every facility in the way of good singers and musicians. This is absolutely necessary in order to make a good record, and the talent employed in making Edison records is the best that money can secure and the price paid is never an object. The Phonograph singer must train for this particular work just as the actor must train for the stage. The musician

who plays the least important instrument in the band or orchestra must be the very best and must also train for this work.

It is generally believed that a singer when singing for the Phonograph just sings to the instrument as he would to an audience.

Not so ! he has a great many points to remember when going through his repertoire of songs for the Phonograph, that he would not have to think of if he were before an audience. In the first place he must acquire the instinct (acquired only by practice) of being able to determine just what each sound he utters will do with the recorder. He must be able to determine how strong to come out with a certain tone and how to modulate another tone. He must be able to slur up to a high note without blasting or over-vibrating the recorder diaphragm and this perhaps is the most difficult point of any to learn.

A singer while performing, keeps his head not at a fixed distance from the mouth of the recording horn, but moves closer to or farther away as the tone demands. If he lets his voice out with a high tone, he moves his head back away from the horn to prevent this tone from blasting ; and if he has a low or soft tone he moves his head as close to the horn as possible.

(To be continued.)

One half the fun of owning a Phonograph is making your own records.

—OPENEER.

U. S. S. "BRUTUS,"
At Anchor Cavite, P. I., May 3, 1901.

Dear Sir :

I would like to give you in the following lines a few words of commendation on the World Famous Edison Phonograph, and especially of the records. Some people are under the impression that Edison records are very delicate; and so was I and my shipmates until the following experience happened to our outfit a short while ago. It is wonderful how the records stood all this rough handling and usage.

We bought our Phonograph from an agent in Manila, P.I., about a year ago. Our ship—the ill-fated "Yosemite"—was ordered to Guam, P. I., in the latter part of August, 1900, and we had the machine playing until the fatal day of November 13, 1900, when the ship was lost in a typhoon. We did not expect to save our own lives, much less the Phonograph, and it seems strange that this now far-famed machine was the only personal property of the crew which now survives. I think some one of the crew prized it more than anything else aboard the ship. When we were safe ashore, we found to our great joy that the machine was in as good working order as it had ever been. We were then transferred to the U. S. S. "Brutus." We sent to San Francisco for some more records and in the meantime sailed for Manila, P. I. On our arrival at this port the records had arrived from San Francisco and I was on the gangway to receive the box. As I was in the act of taking the box away I slipped and fell overboard with it. I do not need to explain how we felt—but after a few hasty conclusions we picked up the box, took out the records, dried them carefully and put them

on the machine and started it going. To our great astonishment we found no variations in the tune and sound of the new records, which we thought were going to be useless.

We are now ordered home and we have the Phonograph going every night, passing many a weary hour listening to the various records as played by the Famous Edison Phonograph, the old machine which was saved from the late U. S. S. "Yosemite."

Yours very truly,

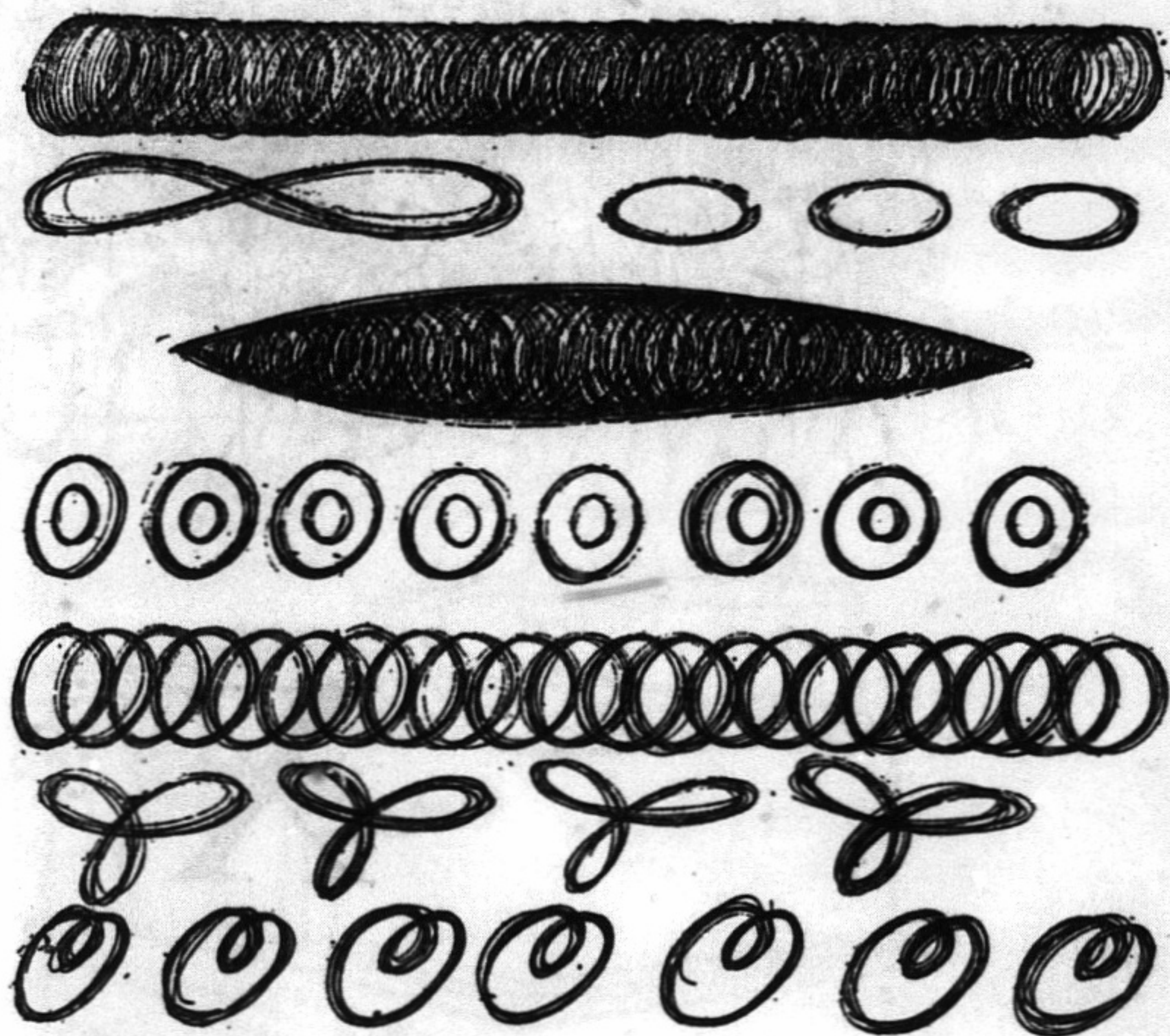
GUSTAV NELSON.

THE USE OF THE PHONOGRAPH IN TEACHING PENMANSHIP.

Music has always been used as an aid in carrying out systematic drills of all kinds, and in view of the fact that teachers of penmanship in all good schools use an extensive system of movement exercises to develop the elasticity of the muscles of the forearm at the beginning of their course in penmanship, there have been attempts made in the past to introduce piano music for the purpose of encouraging students to pursue these exercises with regularity and at the proper rate of speed. Piano music is well suited to the purpose when a competent musician is obtainable when wanted; but as the price of the piano is more than the average school or teacher cared to pay for an instrument for this purpose, and on account of the difficulty of securing a competent person to be always on hand to furnish music for a class, the idea has been dropped as impracticable in nearly all cases.

Sometime ago I began my experimenting with an Edison Phonograph and have since purchased one of the \$30.00

Home Phonographs. I believe the idea is entirely practicable. I submit herewith samples of movement drills which are universally used in business colleges for this purpose. Several Edison records kept in stock by Phonograph dealers are well suited for the purpose of furnishing the correct



*Penmanship Calisthenics practiced
to music of the Edison Phonograph by
Alma Anderson: Student June 6-1901.*

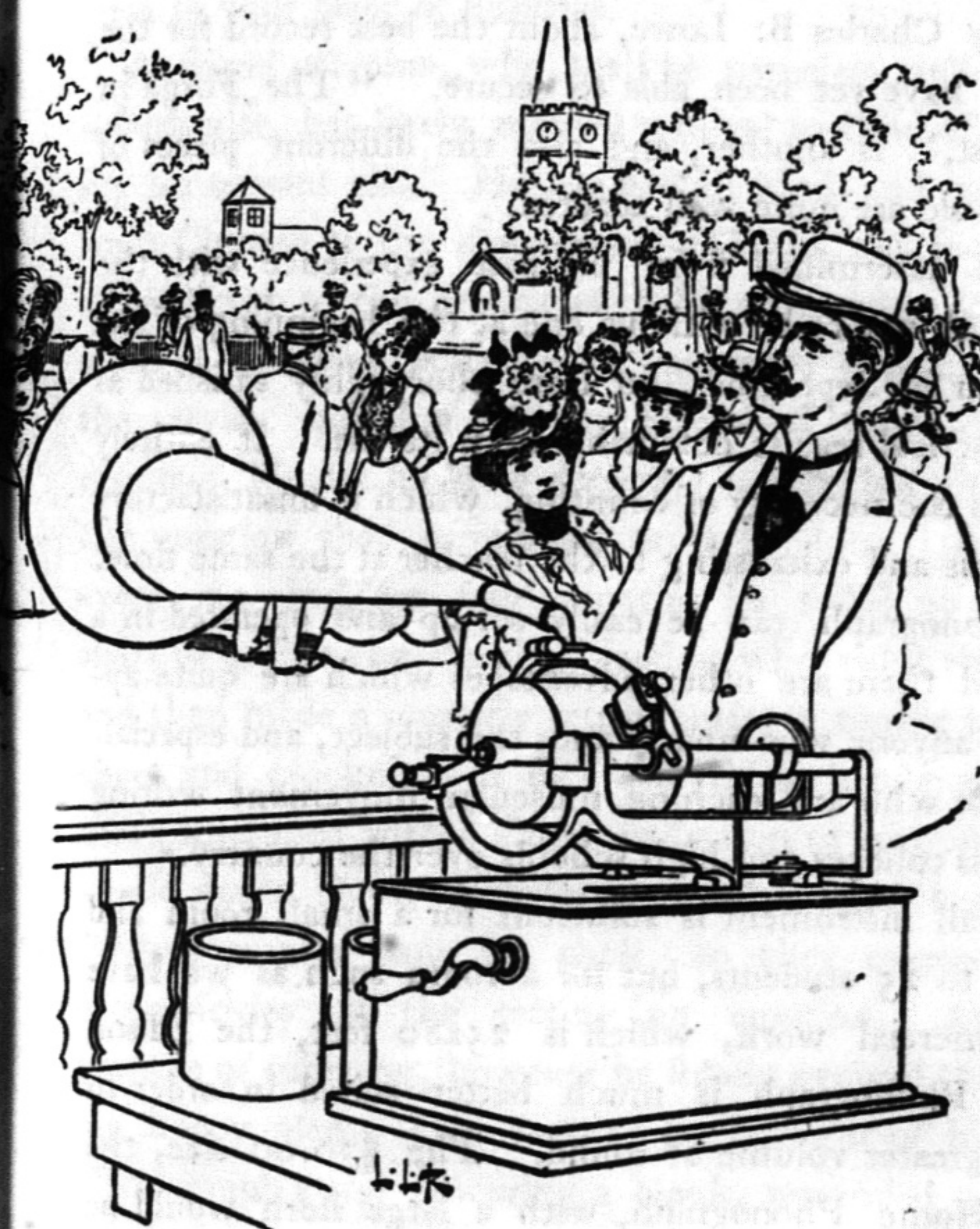
time for these exercises, and if it were thought of sufficient importance, others might easily be made with this express purpose in view, and at the same time not be unsalable for general use. I use instrumental pieces exclusively, and

(Continued on page seventy-four)



X

X—Xhibition
On the village green Stand;
The *Phonograph* playing
Instead of band.



(Continued from page seventy-one)

have found the xylophone solo, "Dancing in the Sunlight," by Charles B. Lowe, about the best record for the purpose I have yet been able to secure. "The Forge in the Forest," is another, and also the different pieces of march music are quite well adapted.

I have determined from my past experience with the Phonograph not to be without one at the beginning of the school year in September, for I am thoroughly satisfied as to the practical results obtainable from its use. It entirely eliminates the necessity of counting, which is unsatisfactory to the class and exhausting to the teacher at the same time. The Phonograph can be easily set up and operated in a room, and there are other advantages which are quite apparent to anyone who understands the subject, and especially to those who are teaching muscular movement writing in business colleges and high schools over the country.

A small instrument is sufficient for a small room and from 10 to 25 students, but for a room such as we have for commercial work, which is 25x80 feet, the Edison Concert Phonograph is much better suited in order to secure a greater volume of sound. The \$30.00 size, the Edison Home Phonograph, with a large horn would be large enough for the majority of schools.

THE PHONOGRAPHIC METHOD OF CALLING THE SERVANT GIRL.

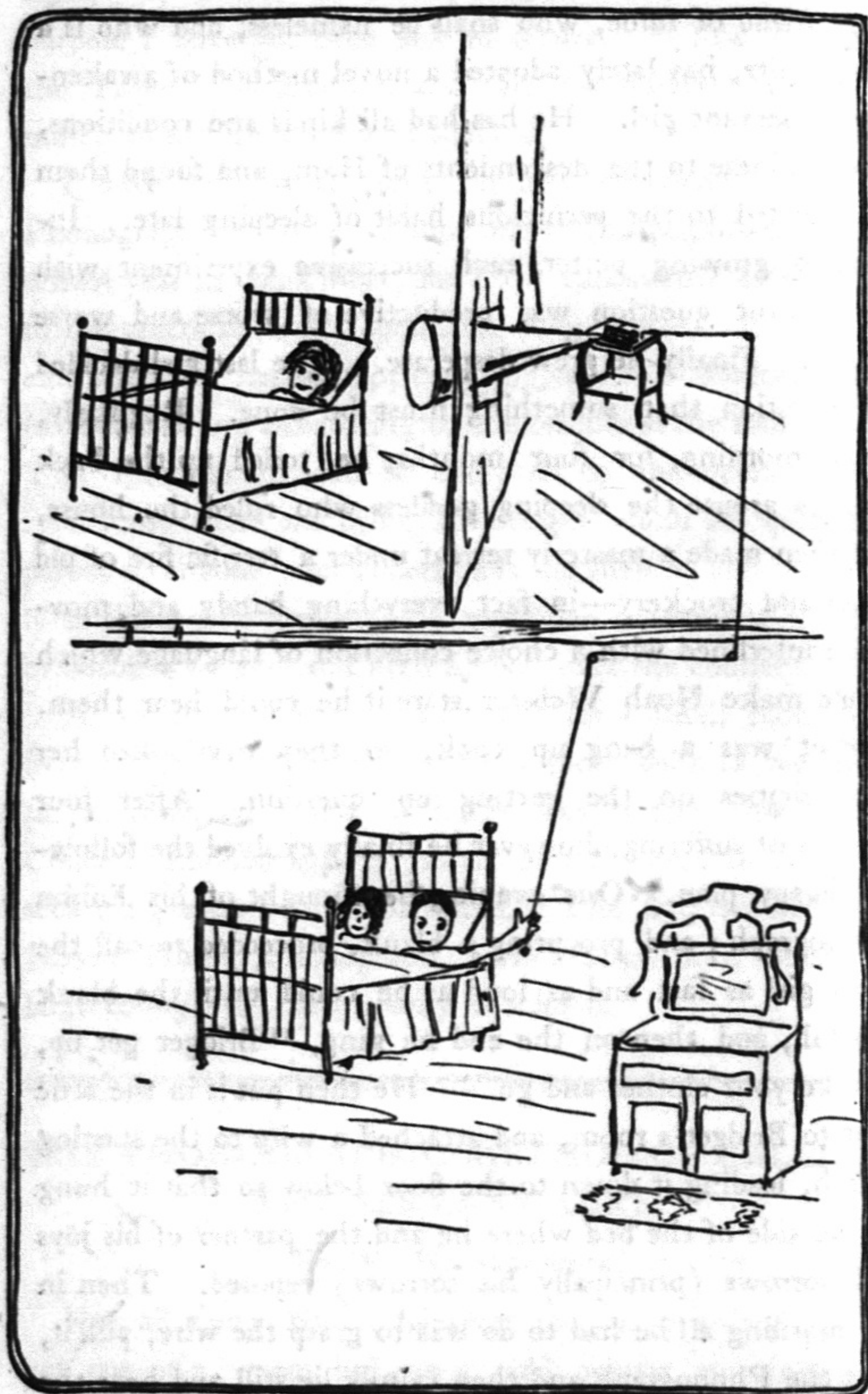
By W. H. SEDGWICK.

You all know how unpleasant and inconvenient it is to get out of a warm bed, on a cold winter morning, and

travel upstairs, clad in a fluttering night robe, to call the hired girl to get your breakfast so you can catch your early train to your place of business.

A friend of mine, who shall be nameless, and who is a suburbanite, has lately adopted a novel method of awakening his servant girl. He has had all kinds and conditions, from Chinese to the descendents of Ham, and found them all addicted to the pernicious habit of sleeping late. Instead of growing better, each successive experiment with the servant question was productive of worse and worse results. Finally he grew desperate. The last girl decided the question that something must be done. Regularly, every morning, for four months, he toiled up the back stairs to arouse the sleeping goddess who ruled the house, and then made a masterly retreat under a terrific fire of old shoes and crockery—in fact everything handy and movable ; interlined with a choice collection of language which would make Noah Webster stare if he could hear them. Bridget was a bang up cook, so they overlooked her eccentricities on the getting up question. After four months of suffering, however he finally evolved the following happy plan. One evening he thought of his Edison Phonograph ; and procuring a blank, proceeded to call the hired girl as fast and as loud as he could until the blank was full, and then on the end he sang, “Bridget get up, or take your clothes and go.” He then put it in the attic next to Bridget’s room, and attached a wire to the starting switch, leading it down to the floor below so that it hung by the side of the bed where he and the partner of his joys and sorrows (principally his sorrows) reposed. Then in the morning all he had to do was to grasp the wire, pull it, start the Phonograph and then calmly lie still and hear the

various household implements roll downstairs and congratulate himself on the success of his brilliant idea.



TWO GOOD ONES FROM WICHITA, KANSAS.

The latest thing via Phonograph here, was carried out to perfection a few nights ago at the annual banquet of the Alumni Association of the High School. On the programme half way down was a toast on "Echoes" by a reformed tramp. This was an enigma and there was no end of comment. The toast master introduced him in a neat little speech and sat down—no one arose, the guests watched the door, but no one entered, the suspense became painful then "Kind Toastmaster, Ladies and Gentlemen—" came from somewhere no one knew where. Then followed a witty toast about chasing echoes, being the echoes from members who were unable to be present, one from West Point, others around to Manila. So perfect was the record that the porter came in on the run "Beg pahdon sah, did you say something?" It was an Edison Concert Phono in an adjoining room, hidden behind a thin curtain. Those not into the secret thought the speaker, whose voice they recognized, was talking through a megaphone, until the curtain was withdrawn.

* * *

June 10, 1901.

A couple of weeks ago when the students of the Friends University were under quarantine on account of smallpox, I turned my Concert Phonograph Horn out of the window and gave them a concert. They were a block away, but they could hear plainly. I also being a newspaper correspondent sent it to the New York World that evening for the next morning's paper.

FRANKLIN L. PAYNE.

The PHONOGRAM

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SINGLE NUMBERS, FIVE CENTS

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¶ *Printed Monthly for those interested in the Arts of Recording and Reproducing Sound; also for those interested in Animated Pictures. ¶ Official Handbook of The Order of The Phonogram. ¶ A very Special Department will be devoted to all Questions and Answers relating to Phones, Graphs, Grams, and Scopes. Correspondence welcomed by the Editor.*

SEPTEMBER NOTES.

¶ My friend, Mr. Openeer, has often said me, "Half the fun of owning a Phonograph is in making the records yourself." Now I have always looked upon Mr. Openeer as a fairly level headed Enthusiast, but that my readers in general may also share my opinion of his opinion, I have selected for this month's issue such contributions and letters from other PHONOGRAM readers that bear directly on the subject of record making, that you too may become a convert to this idea.

¶ The new Edison Recorder that is being offered for sale by Phonograph dealers, embodies all the improvements that have been made in the Edison Recording Laboratory for the past two years. Its mechanism is even more delicate than the old style Recorder and is capable of very sensitive adjustment. All of which will help my readers very much

in their endeavors to make amateur records that shall be as loud as the boughten kind. I have heard it said by several Phonograph dealers that this new Recorder has been the means of their making many sales. It is such an improvement over the old style attachment that Phonograph owners will do well to investigate its merits.

¶ Speaking of Recorders reminds me I have heard it whispered that there will be a new Reproducer put on sale sometime this Fall. It will be "loud and clear, and twice as natural." It will embody a new idea that occurred to Mr. Edison sometime ago and on which his experimenters have worked hard all Summer. I will tell you more about it, later.

¶ Elsewhere in this issue I print the writings of W. H. Sedgwick and Franklin L. Payne. They are now on the Roll of Honor of the *Order of the Phonogram*, and to them have been accorded every Theoretical Advantage bestowable by the ORDER.

¶ Would-be-Eligibles may become Members of the ORDER by following the suggestions outlined in my April number—mailed free on request.

NEW EDISON RECORDS.

Both Standard and Concert Records may be ordered from this List.

- | | | |
|------|--|----------------|
| 7897 | The Lion Tamers March | Banjo O |
| 7898 | Romance and Shadow Dance from Meyerbeer's
Dinorah | Band E |
| 7899 | Casey's Wedding Night | Comic song Bon |

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AUG 30 1901

80 SEPTEMBER EDISON RECORDS

- 7900 Luna Walzer Aus der operette "Frau Luna"
Berlin's Popular Hit. Orchestra P
- 7901 Any Old Place I Can Hang My Hat Is
Home Sweet Home to Me Comic song De
- 7902 I Need the Money Comic song Fa
- 7903 Hurrah Boys March Banjo O
- 7904 Dance California " O
- 7905 Tell Us Pretty Ladies, Weber & Field's Burlesque
from "Florodora" Q
- 7906 When Mister Shakespeare Comes to Town
Comic song Q
- 7907 Gilmore March Band E
- 7908 She's just my size Serio comic song Myers
- 7909 The Story the Violets told Sentimental song Har
- 7910 When the Blue Sky Turns to Gold Sent'l song Na
- 7911 Shultz on Christian Science Comic recit Ken
- 7912 The Rusty Blade Desc. song Hoo
- 7913 The Honeysuckle and the Bee Love song Kel
- 7914 Omar, Oriental Intermezzo, by the composer
of "Salome" Orchestra P
- 7915 Pan-American Exposition Polka Piccolo solo Maz
- 7916 Ain't dat Lovin? Coon song Co
- 7917 Down where the Cotton Blossoms Grow Song Sta
- 7918 La Cinquantaine—Dance in Ancient Style Band E
- 7919 I'm Tired, *Plaint of a Weary Man*, Eddie
Foy's hit in "The Strollers" Du
- 7920 Lange's Flower Song Orch. P
- 7921 The tie that binds Sentimental song Mah
- 7922 He's an honor to the flag he fought to save
Song My
- 7923 Go 'way back and sit down Comic song De
- 12208 La Mulata Callejera, Guaracha Cubana Spanish V
- 12209 El Toreador en Carmen " V

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